pera and for the untrammelled ways of modern

Some more general opinions on the sub

ect of Wagner's genius are expressed by

lean de Reszke in the words quoted here.

They have never been published before: "Wag-

ner is to me such a genius," he said, "that

is works have become for me symbols of the

great emotions of life. Music seems to my

mind represented eternally in 'Die Meister-

singer,' religion is in 'Parsifal,' and 'Lohengrin' figures mysticism for all time. 'Tristan und Isolde' stands for suffering, 'Siegfried' is poetry, and remembrance is the great impression of Gotterdammerung.' No opera of Wagner

stands for love. Love for Wagner does not exist, according to my understanding of him.

and I will give you my reason for thinking so. Love with Wagner is always a dream of suffering. He never unites two beings of the same

schwerin.
Free concerts of classical music for the work-

THEMES FROM STAGELAND.

SEVEN SILENT WOMEN DISTINGUISH THEMSELVES VARIOUSLY. Beligious Dramas, Ethics and the Purpose of he Actors' Church Alliance-Two Letters

and the Answers to Them Relating to the Business Side of Theatrical Amusements. Bilent women are nowhere fewer than on the stage. Seven were in the show at the Victoria roof garden last week. The permance there is largely acrobatic, to be sure, and athletes do not talk while at work. Neither do many dancers. Nevertheless, these seven are worth mentioning in detail for other reasons than being mum. One danseuse illustrated ballet orthodoxy and two heterodoxy. Crarina was the unimpeachably legitimate She had been trained in the old shool and not so very long ago, for her pretty face did not show a registry of more than thirty years. But she had the heavy, muscular legs that grow when a child develops to womanhood in the laborious foreign ballet. Marian Winchester was a tall, lithe and younger exhibit of unconventional activity on tiptoe. She was intellectual in visage, her costume was not far away from the prevailing modes and she might pose for pictures of the fashtonable belle of the period. Her dancing was unlike anything ever dreamt of by Fanny Elisler or Marie Bonfanti. Miss Winchester' free-legged exercises were a rare mix-up of graceful ease and awkward violence, not imnodest and surely not demure, as though golf girl had broken out into wild hilarity after the winning stroke in a championship game But if Miss Winchester suggested a modish maiden in a spell of high spirits, the third danseuse, Elfle Fay, was an equally distinct impersonation of a Tenderloin soubrette at the gleeful climax of a carousal. She is the one whom THE SUN described as enacting an enthusiastic girl in the audience last Sunday night, and as mounting to the stage, where she joined a cakewalk that was in progress. That introduction was more vulgar than amus ing, and it was not repeated. Miss Fay's dance of itself was sufficiently loaferish to strain the limit of an altogether wholesome roofgarden entertainment.

The four acrobats among the seven silent women were out of the common in various ways. The least singular was still rare enough to be a contortionist who was not sickening. She was one of the three Nevaros, the two others being big and stalwart fellows, with whose brawny bulks the slight figure of a girl not yet through her 'teens was a winsome contrast.

It was her passive duty most of the time to be balanced and tossed by her companions, but all by herself she bent and twisted her flexible body and limbs in some of the familiar feats of contortion. Miss Nevaro had the grandlose mannerisms of the circus performer daintily blended with apologetic diffidence. She was rather a nice little thing altogether. Nothing that she did, however, was of any account comparable with the wire-walking of the young woman who with two men made up the Halloways. The ordinary balancer on the wire is as intolerable as the average juggler. But these three were wonderful in their feats, the more difficult of which were Miss Halloway's dances and leaps. She was comely enough to exert the charm of her sex, while her seemingly fearless exploits were not less dangerous than those of her male companions. Still more feminine was the Livingston trio as two-thirds of it was of the adorable sex. In this lot full shares in acrobatic feats were taken by the women, both of whom were handsome and one a positive beauty. They did not appear in the gulse of the circus. Their toilets, from their modishly arranged hair to the tips of their gloved fingers, and from their bared shoulders to the bottoms of their fashionable bodices, were suitable for any evening occasion of fine dress. Nor were their drappries much less conventional, although their long skirts. more feminine was the Livingston trio as two-thirds of it was of the adorable sex. In this lot full shares in aerobatic feats were taken by the women, both of whom were handsome and one a positive beauty. They did not appear in the guise of the circus. Their toilets, from their modishly arranged hair to the tips of their gloved fingers, and from their bared shoulders to the bottoms of their fashionable bodices, were suitable for any evening occasion of fine dress. Nor were their drapcries much less conventional, although their long skirts were in some way connected underneath with knickerbockers, so that when the heels were over their heads two pairs of black-clad ankles came decorously into view. The Misses Livingston had adapted their deportment to their costumes. Every trace of circus ring manner costumes. Every trace of circus ring manner had been eliminated with the tights and spangles. The two elegant ladies walked upon the platpoliticly unprofessional an object of difficult and daring shoulder-to-shoulder somersuits, three-high mountings, and other feats of strength and agility commonly extend to masculine athletes. The seven

of the firm of comic opera makers of which he was one-half and Sir Arthur Suilivan the other, but how is this for the knighted musician? "The Mikado" was recently performed for the first time in Berlin under the patronage of pany, which usually sings pieces of a more serious nature. Sir Arthur led the orchestra. After the performance he was received and congratulated by the Emperor, who dwelt on the difficulty of singers trained for grand opera interpreting such a light piece as "The Mikado. Yet his Majesty observed: "This very thing is good for them, as it gives ease of motion whatever that may be." Sir Arthur agreed with the royal critic and said: "Once for similar reasons I urged Nellie Melba to sing the part of Yum Yum. She might profit by it. Considering the Kaiser's "ease of motion," and Melba's difficulty in crossing the stage without tripping over her feet, it is a question whether Sir Arthur is not, like Gilbert, satirical "The Mikado" was a success in Berlin and may soon be revived in London at its first home, long and prosperous term there, but is now to be followed by some of the old Gilbert-Sullivan pieces. Rose Vincent and John LeHay have been engaged for the English company that is to show "The Rose of Persia" at Daly's in September. Its authors, Capt. Basil fiood and Sir Arthur Sullivan, are writing a successor for the Savoy, with its scene in treland in the Middle Ages. Gilbert has been keeping himself before the London public by a wordy war with Jeanette Steer. She revived his "Pygmalion and Galatea" and "Tragedy and Comedy," and at rehearsal the author became angry because the actress did not stick closely to his stage directions. She requested that he be removed from the theatre, which was done, and the production was made as she pleased. Mr. Gilbert has been writing letters to the newspapers denouncing the revivals and Miss Steer has been excusing her failure by saying that the plays were too old-fashioned for use now-adays at all. The absurd side of Gilbert's case is that the charges made were no more than reversing the side of the stage where Galatea pleaded to Cymisca, and such trifling alterations. The reason of the flasco was that audiences have become accustomed to great actresses in those plays and will not accept mediocrity.

in your paper says that by means of syndicates, or trusts, the improvement of the methods of the theatrical business has been extended from the higher grades of the drama to the lower, and also into vaudeville—that debts are paid, contracts adhered to, and the tricks and devices of former practice nearly abollahed. Very well, But I am an actor who doesn't profit by the change. I lose. Before the combine of continuous managers was formed I got \$350 a week from the members separately. But for next season I am offered only \$250 a week by them collectively, That's why I don't agree with you that the several theatrical trusts are beneficial to the business.

TO THE EDITOR OF THE SUN-Sir: Two talogs to contradict each other. One was an article setting forth that the artistic prosperity of the stage last scason was in a measure due to the change in business methods to what, in theatrical terms, I may call faking methods to what, in the artical terms, I may call faking to square commercial usages. The other thing was a news despatch telling how a lot of well known artists had been engaged for a Philadelphia theatre at high salaries, and how neither the manager nor any money could be found at the end of the week. As I am one of the bilked, I want to assure you that everything on the business side of the show business is not all right yet.

ACTOR.

The writer of the first letter is a clever actress. She used to get probably \$125 to \$200 a week, according to the length of the engagement, for playing parts in dramas. Those figures are at least reasonable conjectures. Several years ago, when the scruples o. "legitimate" artists against appearing in vaudeville had to be overcome with money, this one readily obtained \$350 per week for acting twice a day in a twenty-minute play. The transit between the regular and the "continuous" stage has been made since then by so many highly reputed performers that the prejudice against it does not need to be overcome by so much money as formerly. The syndicated managers do not seem liliberal, therefore, in reducing our correspondent's wages to double what her used to be. However, the article in questions.

tion did not take up the question of "headliners" in the variety shows. It merely told the facts as to the generally better and surer pay of actors, authors and every one else concerned in stage affairs since irresponsible managers had been largely crowded out of the business by men of equitable methods. Under the prevailing conditions the rogues have to reform or quit. The writer of the second letter illustrates this point. A man unknown in stageland, at least a stranger under the name which he used, tried to hire a theatre in Philadelphia for the week of the Republican Convention. Although he offered to pay the rental in advance, and there were many houses not in use, the managers of five declined his money unless he would deposit also enough to insure the payment of the actors and others. A less careful man rented his theatre, however, and the adventurer set out to engage talent of the actors and the adventurer set out to engage talent. A less careful man rented his theatre, however, and the adventurer set out to engage talent for a vaudeville entertainment. Here again he encountered the new prejudice against old methods. Most of the actors to whom he made offers declined to trust a stranger without security. But there were others less judicious, and for a week the fellow gave a show which, if he had paid the salaries, would have cost him more than all he took in from crowded audiences. He made a big profit, however, by running away with the money. That was the kind of thing which happened frequently, through deliberate design or careless irresponsibility, until a new day of commercial decency dawned in stageland.

It is said, but nobody is compelled to be leve it, that Sarah Bernhardt will receive \$1,000 for every performance during her American tour, while Coquelin is to get \$400, and a percentage of the receipts over a certain sum will also go to these actors. "L'Aiglon" and "Cyrano de Bergerac" will be used.

Maria Guerrero began her season in Paris with Manuel Tamayo Baus's!"The Madness of Love," which deals with the passion of Queen Juana for Phillip the Beautiful. The Spanish colony applauded their country woman warmly. Parisians found the play too confusing to arouse much enthusiasm. But the acting of Senorita Guerrero was greatly admired and her husband. Diaz de Mendoza, was highly praised They are to act in the autumn in Germany Before leaving Paris the company is to produce in Spanish a piece from the French called "Le Comte Roger." It is by Edouard Noel and contains the tragedy of a family in a Burgundy castle. Most of the plays given by the Spaniards in Paris have been taken from the classical repertory. One was "The Modes" Man in the Palace," one of the 300 dramas by Tirso de Molina, who became a monk after having been a famous playwright in Spain for fourteen years.

"At St. Lazare" was the name of the play in which Regine Martial and Mme. Bianchini, who had been confined in the famous woman's prison on a charge or murder, recently appeared in Paris. Bianchini gave her husband arsenic every day, while Mlle. Martial fed fishhooks to a rival. The plece showed the life of the inmates of St. Lazure. Its story was regarded as less important than the view of the way in which the women convicts live.

Three performances are to be given in August at the antique amphitheatre in Orange of Euripides's "Alcertes," with the original music by Glück, his "Iphigenie in Tauris, Plautthat she did, however, was of any account will take parts, and the music will be provided

play, as the lovel was not protected by copyright.

Giusep pe Giacosa, Marco Praga, Luigi Illica. Roberto Braceo and the other conspicuous Italian dramatists are to appear as actors in a performance in Milan for the family of Libero Pilotto, who died recently. Pilotto began as a wandering actor in a vagabond troupe to which Eleanora Duse belonged. She was then a child, but acted leading roles. Once he and the now famous actress were to appear in "Romeo and Juliet." but she was so weak from lack of food that she could not speak. So the two robbed the larder of a good natured peasant landlord and were forgiven by him when he learned their plight.

plight.
Vienna is to have an independent theatre,
the Probatorium, for unacted plays of unknown Vienna is to have an independent theatre, the Probatorium, for unacted plays of unknown authors. Permission was given by the authorities on the condition that members of the society draw no money from the performances. Vienna already has three of these free stares. It was one of the last European cities to adopt this phase of theatricals, but the new institutions flourish. They have given several plays to the regular stage. One of these, "The Last Button," was acted the other day in Berlin by the company which had made it popular in Vienna. The difference in the taste offshe two cities was shown by the fact that in Berlin the performance was given behind closed doors with only invited guests in the audience. Among the members of this famous company German People's Theatre in Berlin is Helene Odlen, who may come to this country next year. She began with Ludwig Barnay in Berlin, but gained her fame in Vienna. But she would not be tolerated in Alphonse Daudet's play, "The Queen of Liars," which has failed wherever it was performed.

The hundredth anniversary of Sebiller's "Marie Stuart" is to be celebrated at Weimar in advance of the actual date, as the theatre will be closed at that time. The play was given first on June 14, 1800, in the ninth year of Goethe's courted of the theatre. For this work Schiller received the same sum that was paid to him for "Don Carlos" and "Wallenstein. This was \$112.50. Under Goethe's regime "Marie Stuart" was acted seventeen times. The original Elizabeth was a well-known actress of the time named Jagemann, who later took the time named Jagemann of the played great triumph in both of these roles.

One of the Early Refugees From Tien-Tsin Tells of the Situation There.

San Francisco, June 28 .- Among the pas sengers who arrived to-day on the steamer Nippon Maru was Paul Merling, Consul-General for Germany in Siam. After being relieved at his post several months ago he went to China and spent several weeks in Pekin, leaving there for Tien-Tsin five weeks ago.

"I was told by several Ministers as well as by business men in the Chinese capital that trouble was near at hand," he says, "although none had any idea it would reach Pekin. They were unanimously of the opinion that the Boxers would confine their troubles to the interior. I went from Pekin to Tien-Tsin, remaining two weeks, and only left when I was warned that to stay longer would imperil my life. I was one of a thousand persons, more or less, who fled from Tien-Tsin three weeks ago, as a result

fled from Tien-Tsin three weeks ago, as a result of this warning.

"As the Boxers were going about Tien-Tsin and becoming very conspicuous before I left I had a good opportunity to see some of the more prominent members. They are generally of a superior class physically, but are religious fanatics who believe they are immune from danger and cannot be repulsed by bullets. They openly expressed hatred of all nationalities except Russians, but why Russians were excepted I do not know unless it is from fear. The Boxers have doubtless had opportunities to observe the strength of the Russian Army.

"The thousand or more foreigners who fled from Tien-Tsin three weeks ago got out the best way they could some going horseback, others in carts, some on mules, a few on foot, horing to reach a safer place. I went with some others direct to Shanghai on a consting steamer."

to reach a safer place. I went with some others direct to Shanghai on a coasting steamer."

D. P. Ekball of the Christian and Missionary Alliance with his family returned from China on the Nippon Maru. He came from 2,000 mile inland on the Thibetan frontier and was not molected in crossing that territory on his way to Shanghai. He has been stationed on the border of Thibet for six years and reports that the native Chinese there are very friendly. The Thibetans become troublesome occasionally, although they have not injured any foreigners. Ekball is on his way to his home at Syracuse, N. Y. No other missionaries from China arrived on the Nippon Maru.

HONOLULU, June 22, via San Francisco, June 29.—The Commissioners of Education have adopted a resolution prohibiting any one from teaching in the public schools who is suffering from tuberculosis. This action is due to the great increase of consumption in the islands during the last year. One cause of the increase has been the influx of consumptives who have sought Honolulu becaue of its mild climate. Many of these have been teachers who have secured places in the public schools.

When an advertiser has something of real value to dispose of, he first goes to The Sun's advertising columns with it. Rarely is he compelled to try further.—Adv.

THEATRICAL AMUSEMENTS.

JULY STARTS WITH PLENTY VAUDEVILLE AND SOME PLAYS.

Light Opera in Town and a Musical Farce at the Seashore-A Few New Things in the Roof Gardens and Much Variety on the Continuous Stages - Summer Not Dull. Now that warm weather has set in Manhattan Beach and some of the city's roof gardens are more popular than ever. The ocean-side

resort has the same diversions of last week Pain's fire show is given in the open air, and Fancfulli's concerts in the new palm room. A Runaway Girl" is to be presented eight nore times, as it will have Fourth of July and Saturday matinées. The entertainment to follow next week will be Primrose & Dockstader's Minstrels. A novelty of this engagement will be Sunday matinées at which the Primrose & Dockstader Company will appear with Fanciulli's Band.

Bergen Beach has a pyrotechnic and otherwise pictorial representation of the bombard ment of Taku, ready for the Fourth of July It is to be given on floats in the bay, so as to be visible from the whole stretch of shore. The usual variety of entertainments will be continued.

The steamer Grand Republic is again called a roof garden for the summer season. She advertises her opening excursion for this even-

Every New York place of amusement now pen, except the Casino, will give a Sunday show to-night. Two of these entertainments will be given in the New York, one in the theatre and the other in the Cherry Blossom Grove. The latter place will have vaude ville during the week.

Eight acts that are new and some that are retained from last week, are in the bill of the Venetian Terrace roof garden, the newly covered resort on top of the Victoria Theatre Among the newcomers are Zeno, Carl and Zeno, the de Forrests, the two Bonnellis, and Mlle. Chanton. Charley Rossow, one of the midgets, who box comically, will show his imitation of Anna Held

Koster & Bial's garden is now called the Roof of All Nations, and is newly decorated in flags of all countries. Mr. Koster says that he will devote a week to each nationality during the season, making the entertainment as nearly characteristic as possible. This will be American week, and in in the list of per-formers' names is none to be ashamed of. The third week of English opera at the Lenox Lyceum starts to-morrow, with the hope that this company will last longer than some of its summer predecessors. "The Bohemian Girl" this company will last longer than some of its summer predecessors. "The Bohemian Girl" will be revived, with the principal parts taken by May Fiske, Catherine Inganoff, Edna A. Clark, William Hardt-Forane, and Henry C. Peakes. The last two are new to the organization. At to-night's concert "Cavalleria Rusticana" will be sing.

Despite its comical name, Ted Marks's Summer Soirées, the show on the Casino roof, is good entertainment. Weekly changes are made in the programmes, which average well.

"The Rounders" is continued in the theatre part of the Casino.

First trials hereabouts of short plays will be numerous in to-morrow's continuous shows.

First trials hereabouts of short plays will be numerous in to-morrow's continuous shows. At Prootor's Twenty-third Street will be a new farce by C. A. Byrne, entitled "A Surprise Party." Its players are Grace feelasco, Blanche Homans, Lon Stevens and George Wright. Most of the specialists listed here are fam liar. Jennie Yeamans will head their roster, offering a hudget of songs and imitations. Then come Cole, Johnson and the Fremonts, negroes who sing and dance; the Brights, acrobats who promise novel feats: O'Rourke and Burnett, dancers; Manning and Davis, a sketch pair; Smith, Doty and Coe, who have a musical sketch, and the Ramseys. These with a fresh showing of motion photographs will insure an interesting succession.

New to vaudeville, at least, will be the brief New to vaudeville, at least, will be the brief play in which James O. Barrows will be heard at Keith's. Its title is "The Maior's Appointment." and it was written by Nelson Wheateroft and Ocorge Backus. A new sketch by George M. Cohan will engage Milton Aborn and Hattle Arnold. The first-named player's methods and the title of the sketch, "The Vaudeville Team." may be taken as indications that the new inning is broadly farcical. Digby Bell will top the list of specialists. To follow him are Zelma Rawlston, Marzelia's trained cockatoos, Coleman and Mexis, Howard and Mack, Jennings and Alto, Rosalie Tyler, Cliff Farrell, the Glissandos and Farnum and Seymour. Biograph views will be a continued feature, but most of to-morrow's showing will be new.

At Proctor's Fifth Avenue the new play will be a comedicta entitled "Taming a Bride." It

equ librists: Provo, a jungler: Violet Holls, Murrbhy and Slater, Courtright and Lee, Tenley and Simmonds and enough others to insure a ten-hour succession. Motion pictures come in for three daily showings and are an established feature, having proven as pleasing in Broadway as has any other characteristic feature of this new continuous show.

Practor's Palace will have a new farce in "The Deputy Sheriff." Nan Lewald, who to-morrow will make her first appearance in vaudeville, will be its conspicuous player. Gus Pixley and Harold Vosburg will be her aides. Another dramatic quarter hour here will be filled by "The Peacemaker," with which Ralbh Stuart, Georgia Welles and Francis Powers have established themselves in continuous vaudeville. The variety numbers will call out the Wartenbergs, equilibrists: Galletti's trained monkeys; Little and Pritzkow, who are sketch pairs; the Simons, who are musical, and the Crawfords who are song-ard-dance folk.

Swift and Haber, two musical specialists who blacken their faces and oversee what they describe as a singing dog, will be unfamiliar at Pastor's. The top lines of the printed bills here will be held by Carrie Graham, who caricatures a rustic type of the Tennessee mountains. Others on the roster are Louise Dacre. Rae and Broche, the Brunelles, Fostelle and Emmett. Wrothe and Wakefield.

An elaborate variety show inning of acro-bates all he attentions.

Casey and LeClair, Raymond and Clark, Whitelsey and Bell, Harry B. Watson, the Claffins and Wristona.

An elaborate variety show inning of acrobatics will be given in motion pictures at the Eden Musée, beginning with to-day. The performers are the Craggs, and their exercises are pictured to an extent that calls for 500 feet of photographic film. Aside from these views, the daily budget of motion pictures here consists of four series, twelve views to a series. Light operatic airs will be heard from the band and its vocalists. All this is supplementary to the wax show.

Three continuous theatres have concert bills for this afternoon and evening. Proctor's Palace enlists Mansfeld and Wilhur, the Judges and Adolph Zirk as its leaders. Proctor's Fifth Avenue employs Georgia Gardner, Jennie Vennans and Zeno and Carl. Proctor's Twenty-third Street has Victory Bateman, Harry Mestayer and the Wartenbergs in headlines.

MUSIC AND MUSICIANS.

MUSIC AND MUSICIANS.

The Kaltenborn Concerts continue prosperously at the St. Nicholas Garden. The programme to-night is as follows: Overture, "Ruy Blas," Mendelssohn; Allegretto. "Seventh Symphony," Beethoven: Reverie, Vieuxtemps; Overture, "Mignon," Thomas Violin Solo, Romance, Svendsen, Mr. Engel; Prelude, Bridal Procession, "Lohengrin," Wagner; Hungarian Rhapsodie, No. 12, Liszt; String Orchestra, Virgin's Prayer, Massenet, and "The Mill, "Gillet: Slavic Dances, Dvorak: Overture, "Poet and Peasant," Suppé: Reveil du Lion, Kontzky. Frank Van der Stucken sailed for Europ

on Thursday. He will return to Cincinnati to resume his work with the orchestra there in the autumn. It has been decided to repeat next year the successful music festival held last spring in Louisville. It was necessary to call for only 15 per cent. of the guarantee fund and sufficient money has already been promised to make the next festival a certainty. The chorus of women's voices was highly praised last spring by all the professionals who heard it. The Maurice Grau Opera Company will sail for this country on Oct. 20, with the exception of Jean de Reszke, who will not arrive here until the beginning of the Boston season. No reliance is put in the story that his voice has permanently failed. It is one peculiarity of the great tenor that he always sings better as the season advances and is usually improved by hard work. Nobody will be likely to hear M. de Reszke on the stage after his voice has begun to decline. His reluctance to take the long journey to San Francisco alone prevents him from coming here with the rest of the singers in October.

Julia Parker Polk, who died in Baltimore last week, began and ended her career as an actress, although she at one time attempted an operatic carser. In 1875 she went to Millan, and after several years of study there made an operatic debut. She called herself Julia Mario and sang Violetta at Booth's Theatre on Jan. 14, 1879. Later she sang in comic opera. fund and sufficient money has already been The Maurice Grau Opera Company will sail for this country on Oct. 20, with the exception of Jean de Reszke, who will not arrive here until the beginning of the Boston season. No reliance is put in the story that his voice has permanently failed. It is one peculiarity of the great tenor that he always sings better as the season advances and is usually improved by hard work. Nobody will be likely to hear M. de Reszke on the stage after his voice has begun to decline. His refuctance to take the long journey to San Francisco alone prevents him from coming here with the rest of the singers in October.

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Rose Caron has declared her intention to leave the operatio stage and become an actress. She has designs on the Comédie Francise. Mile.

Caron has been the leading soprano in France in "Sigurd." She had previously sung from 1982 at the Theatre de la Monnaie in Brussels and

A CONTRACT OF THE PARTY OF THE

was again the leading soprano there from 1887 until 1800. Three years later she came to the Paris opers again and remained there until a year ago, when she became a member of the company at the Opéra Comique, where she sang in "Fidelio." Mile. Caron's répertoire includes naturally many French works, such as "Jocelyn.

"Salammbo," "Sigurd" and "Djelmah," although she was the original Else in the first perform ance of "Lohengrin" at the Paris opera and sang "Tannhaeuser," "Die Waikuere" and "Otello" at the same theatre. It has been some time since persons who heard Mile. Caron for the first time have found much to admire in her voice. She is graceful, with a certain classic beauty, and, unlike most dramatic sopranes has grown slighter rather than stouter as her career advanced. She was born in 1857. Her career has been practically confined to Paris. Victor Maurel will probably be the next singer to proclaim his intention of following Mme.

UPRISINGS EASY IN CHINA.

EXPERIENCE OF PROF. HEADLAND WITH A WOB AT PERIN.

Continual Insurrections That Sometimes Start From Trivial Causes-Effect of Western Education—Insufficiency of the Army—Chinese Diplomany Remarkably Able.

There is probably no country in the world that has, and has always had, so many and large uprisings as the Empire of China, says Issae Taylor Headland, professor of mental and moral philosophy in Pekin University.

"Naturally a people of peace, they are yet a people of war—no, not of war, but of family squabbles, for their uprisings, except in externer cases, do not rise to the dignity of war.

"When there is a strong Emperor at the head of the Government they are peaceful, but when as in the present instance, there is a woman on the throne, the whole empire is turned into a quarreisome harem, with the Empress Downager in the character of the domineering motherin-law, making trouble for the whole world at such a time riotting even on a large scale may be precipitated by the most trivial causes.

Let me describe an experience through which my wife and I passed. My wife, who is a physician, was going in a sedan shair to see a sick woman. I followed on a doniex to secort her. Just as we were passing through the east gate of Pekin a company of soldiers came out of a side street and started the same way we had to go. My wife was compelled to get out of the chair on account of the muddy streets. The crowd that had gathered to see the soldiers called us foreign devils. I suggested that we cross over and go down a side street. As we did this a hoodium came out of a corner shop, with nothing on save a pair of trousers and a pair of shoes, determined to raise a row. He followed us and gathered a crowd, who hegan to throw bricks, stones, did and while her original disturber of the peace got close enough to kick my wire several times, without my knowledge. The heads of the contract of the peace got close enough to kick my wire several times, without my knowledge the receiving many of the blo to proclaim his intention of following Mime. Calve's example.

Mime. Calve taiked very frankly to Maxime de Nevers, who interviewed her on the subject of her reasons for leaving the operatic stage, she showed plainty she is ramidar with the nature of uncomplimentary comment on her surging. tuncomplimentary comment on her singing he said: "I was never made for a singer. I wa hade to sing because I had a voice, but I lack She said. "I was never made for a singer. I was made to sing because I had a voice, but I lack the cardinal requisite in a singer's art—to wit, the sentiment or rivitim. I am absolutely rebelious to it. The defect is pointed out very often in criticisms on my performances, and the critics are perfectly right in their reproaches." "But surely, madam, I remember you as a singer of metronomical preciseness, quite the classical dieve du Constructor." "True, but I was no good then. Do not protest: I know better. Anyhow, at present, rhythm has become a burden to me. As I rehearse my parts mentally—I am always at it—I feel myself ever hampered by the exigencies of rightm. I cannot give the proper meaning to a phrase here, the correct inflexion of the voice there, simply because I must follow three or four in a bar. I cannot linger on an utterance when I feel I ought to, and I cannot hurry either, my own way, without the conviction that I disorganize through such unruly declamation the niceties of melodies written in dance rhythms. And this lack of musical discipline makes me say again that I was never meant for a singer. "Aversion to rhythm cannot be the only cause of your decision." "Dear me, no. As you said yourself, there was time when I was a metronomical signer. You might have added I was an unthinking stick then. But the day came, some eight, nine or ten years ago, when I began to analyze and to reflect, and I understood that some eight, nine or ten years ago, when I began to analyze and to reflect, and I understood that an achievement in art is measured by its relation to nature, to truth. The nearer the greater, at least, the better. When I tried to apply the newly thought out tenets in all sincerity, I found everywhere the bar of conventionalism. The very mode of expression in operatic art appeared to me false and the whole of it untrue. The question of répertoire has also had its influence in forming Mme. Calvé's resolution. She is extremely sensitive to all comment on the subject of her rigid restriction to carm n, Marguerite and Santuzza. She says: "But you are right. I am at cross purposes with my repertory. My temperament, all my thinking self, attract me toward one set of parts, and the limitations of my voice compel me to remain within another set. Why haven't I the voice for Isolde, Brunnhider, Kundry, Donna Anna, Fidelio? I would of grumble then about rhythm or conventionalism or discomforts in every-day life. As it is, I must try fresh fields in drama. Nobody will say I gave up singing because singing gave me up, and I hote to prove in Bruneau's L'Ouragan' that I deserve to be trusted. And, further, in attempting to sing 'Armida' I want to prove I can sing classic music. But after that, farewell to opera and for the untrammelled ways of modern drama. ome eight, nine or ten years ago, when I began o analyze and to reflect, and I understood that at us. For nearly a half hour we were in the mob, and, while not seriously injured physically, both our nerves and feelings were badly hurt. I call attention to the fact that the mob was started by one scoundrel, or, as the Chinese would call him, a fler tu tzi, ta man who encumbers the ground-in effect, a loafer), and some f the better class risked their own comfort and safety to protect us. The city authorities isssued an edict at once, the scoundrel was arrested and a wooden collar about two feet square, which he had to wear for a month, was put about his neck.

"When it is designed by any of the hoodlum or the members of a secret society to create a disturbance about the first thing they do i to placard the city. The announcement first cut on a board, the operation costing 50 cents, perhaps. From this rude engraving they can print from a hundred to a thousand copies These are given to the members of the society and are sent to different portions of the city to e posted on the walls of the houses or courts, out more especially near the city gates and at the cross streets, for in these localities they will be seen by the largest possible number. The word is then passed from lip to lip, and this the people call yao yen -or, as we say, report, gossip. No people in the world, perhaps, are greater gossipers than the Chinese. They tell everything they know and everything they can think about.

greater gossipers than the Chinese. They tell everything they know and everything they can think about.

"This is especially the case at Tien-Tsin. The Tien-Tsinese—or, as they are sometimes called. Tient sinners," which they most emphatically are—are constantly placarding the city, stating the day they expect to attack the foreigners and massacre them or drive them out. Even the Tient sinners, however, are not so bad as the Mohanmedans, as is indicated by the proverb which says, 'Ten oily mouthed Pekinese can't out-talk one lippy Tien-Tsinese; nor can ten lippy Tientsinese out-talk one thieving Mohanmedan.

"Tien-Tsin, like all the other ports, has suffered from its intercourse with foreigners. With the Tien-Tsinese it is much as some hold it to be with the new woman—she has ceased to be a woman, and has not yet become a man—they have ceased to be purely Chinese and have only become foreignized to the extent of drinking imported wine, beer and whiskey; smoking cigars and cigarettes and swearing. A Tientsinese who knows not a word of respectable English is often able to swear very fluently.

"While Li Hung Chang was viceroy, with his residence at Tien-Tsin, it made more advenced to increase the dimension of the content of the conte

and I will give you my reason for thinking so Love with Wagner is always a draum of fering. He never unites two beings of the same kind, of the same sphere. We know always in the midel of his beautiful harmonies that this us a superhuman being united to \$Elaz. in 1) to be with the new comman—she has ceased to he here inoxicated by the influence of a drink in 1 he Walkure a brother and sister to be used in the new reason when the never of a shoemaker; in 'Tristan und Isoide two beings are inoxicated by the influence of a drink in 1 he Walkure a brother and sister to be used in the natures of the two lovers. One is a mortal and the other a goddes. It is present in Tannhuser to a slighter extent. A man mortal and the other a goddes. It is present in Tannhuser to a slighter extent. A man mortal and the other a goddes. It is present in Tannhuser to a slighter extent. A man mortal and the other and fascinated by the same of the man and marked by the same of the man and marked by the same of the question. This is always the coar which the work has been and women, and their love always falls always the coar which the work has been and women, and their love always falls always the coar which the work has been and women, and their love always falls always the coar which the work has been and women, and their love always falls always the coar which the work has been and women, and their love always falls always the coar which the work has been and women, and their love always falls always the coar which the work of the question. This is always the coar which we would be always fall always the coar which are the man and an an artiful happiness for the men and women, and their love always falls always the coar which have the work of the question of the ques

sician to Chang Yun-huan, delegrate to the Queen's jubilee—and twenty others have entered religious (Christian) work on salaries of from one-third to one-tenth what they could get in business.

"The Tung-Wen-Huan, or Imperial College, is under the auspices of the Imperial Chinese customs. It was under the superintendence of Dr. Martin for many years and has done a great work, many of its graduates now being connected with the Chines dialomatic service and with the legations and consultates of different countries. The present Consul in New York is a graduate of the Tung-Wen-Huan.

"It is sometimes said that the uprisings and outbreaks, riots and mobs in China are caused by and are mainly against the missionaries. Such reports are not true. The Chinese make no distinction between those who are and those who are not missionaries. Indeed, the present Boxer outlaws, brigands, thieves, kidnappers, robbers or whatever you please to call themforth the present of the gradual of these-make no distinction because of the callings pursued by the citizens of any country who wear European clothing. They are all equally foreign devils without difference or distinction.

"China is seyerely criticised because the Boxers are not put down. But the truth is that China may fairly be justified in not putting down the Boxers—on the plea that she can't do it. Any one who has listened to the pop-nop-pop of Chinese guns when the Chinese soldiers are practising outside the walls of Pekin, trying but failing to shoot together in volleys, will agree with this. Not long ago I had the good fortune to witness an inspection of the Pekin braves by the Mayor of Pekin, and it was a spectacle, I can assure you, not soon to be for sideshows are all stretched, the fat man stands before his tent, the alligator lies winking in his pond, the peanut wenders have established their stands on every side, and the little boys have all bought horns, which they insist upon blowing everywhere and at all times, while a great lot of men have put on striped ciothin tenor as Siebel. The French composers are especially coddled in this Rhenish town, where Saint-Saens's "Phryne" is soon to be given for the first time in Germany.

"Mazeppa," by Adam Muenchheimer, a German composer, has recently been sung in Warsaw, it was composed first a quarter of a century ago and was only sung on the fiftieth anniversary of the day on which the composer began his career.

The new Prince Regent Theatre at Munich, to be devoted chiefly to Wagnerian performances, has been closely modelled after the theatre at Bayreuth and resembles it externally. The auditorium is in the form of an amphitheatre, with the seats ascending in a gradual slope to the tier which will contain the boxes for the royal family. The seats are said to be so arranged that every spectator has a good view of the stage and they are all to be identical in form and decoration. Twelve doors, six on each side of the theatre, will afford admittance. The building will be lighted from an aperture in the roof. The proscenium arch will be of the same size as that of the Court Theatre, in order that the same scenery may be used in both theatres, but the stage will be much deeper to allow more striking scenic effects. The theatre will be dark during the representations and the orchestra will be invisible. Two rooms of the same temperature as the auditorium have been provided for the use of the musicians in tuning their instruments.

Hans Richter recently said in a speech that wherever his duties might call him permanently, he would always feel that his first duty was to Beyreuth and that he really belonged there more than anywhere eise. Herman Zumpe has been made first conductor at the Court Theatre in Munich. Bernard Starenhagen, his predecessor at Munich, has been transferred to Zumpe's former place at Schwerin.

Free concerts of classical music for the work-ter classes have not with great success in Ger-

NO COMPLAINT AGAINST KEMPFF. The Government Practically Approves Conduct at Taku.

WASHINGTON, June 30. Several reference have been made in the Washington despatches to THE SUN of official criticism of Rear Admiral Kempff for sending messages that served to confuse the Government as to what was happening in China, and for not sending enough information about matters of which the Government would like to be informed in detail. It was also said in a despatch to THE Sun, written last Sunday night, in regard to the orders to Rear Admiral Remey to proceed to Taku in the Brooklyn and to supersede Kempff in command, that complaint had been made against Kempff for not participating in the demand for the surrender of the Taku forts and in their subsequent bombardment. Other newspapers have charged that Remey' assignment to the squadron at Taku was du to dissatisfactioon with Kempff's course there and in view of this and the many rumors in circulation here as to the position of the Gov ernment in the matter some explanation i necessary. The criticism of Kempff's phraseology in

his despatches has been openly expressed by

the very highest officials of the Government, but these officials spoke only as individuals. Nothing in the way of criticism has been said by any Government officials. These same statements apply also to the criticism of the failure of Admiral Kempff to join with the other naval commanders at Taku in the demand for the surrender of the Chinese forts, but it should be explained that none of the adverse comments on that particular point have come from high officials in a position to represent the views of President McKinley. The Sen reporter was informed by a cabinet officer to-day that the Government had not taken any action with reference to Kempff's failure to cooperate with the other naval commanders at Taku, and that there was no prospect that any attention would be paid to it from Washington unless a report on the subject was submitted by Admiral Remey after his arrival at Taku.

Secretary Long told The Sun reporter last Sunday night that Remey had not been sent to Taku on account of dissatisfaction with Kempff, but because the scene of action in the Far East had changed from the Philippines the very highest officials of the Government

stable with the advance of the Asiatic station, would naturally be assigned to the place of greatest importance. Another reason for assigning Remey was that quicker communication with the squadron at Taku was insured. Kempff being required under the naval regulations to communicate to the Navy Department through his immediate superior, in this instance, Admiral Remey at Cavifé. Secretary Long repeated these statements to-day. In view of the Navy and other officers of the Government that Remey was not assigned to command the war vessels in Chinese waters on account of dissatisfaction with Kempff the claim that Kempff is in the bad graces of the authorities must fall to the ground. Whatever may be the private views of officers of the authorities must fall to the ground. Whatever may be the private views of officers of the that authorities must fall to the ground. Whatever may be the private views of officers of the authorities must fall to the ground. Whatever may be the private views of officers of the distributions to Admiral Kempff from the Navy Department did not cover specifically the matter of his joining in the demand for the surrender of the Taku forts. He asked for instructions to Admiral Kempff from the Navy Department did not cover specifically the matter of his joining in the demand for the surrender of the Taku forts. He asked for instructions to Admiral Kempff from the Navy Department for nearly a week after it was sent by him.

WHEN PETER COOPER DAY

A Curious Campaign Document of the Green

back Party's Canvass of 1876. An old campaign document that has attracted some interest in the Amen Corner of the Fifth Avenue Hotel recently is the property of one of the regulars who go there to sit and talk over the situation every evening. He unearthed it from a box full of old letters and documents, and though it is not very ancient in point of date he values it as being probably one of the few survivors of a forgotten issue. It was got out by the Greenback party in the campaign of 1876, when they nominated Peter Cooper for President and Samuel F. Cary for Vice-President, and is in imitation of a currency bill.

In that campaign thousands of the imitation 1fl were scattered abroad and were known, so the present owner of the specimen says, as the "We-must-have-bread bill," from the legend that occupies the centre of the front of the bill— "THE BANK OF BREAD". Below this is printed "THE BANK OF BREAD". Below this is printed "Pay to the order of yourself, by your own labor, for an honest day's work, THREE DOI-LARS. By voting for Cooper & Cary and against National Banks, Untaxed Bondholders and Monopolists." The signature to this sentiment shows a curious instance of misprinting, as it reads "Independent Greebnack Party." Across the top of the bill is the legend: "PETER COOPER the FRIEND of the Working Man, the PROTECTOR of the Poor and Distressed!"

At the left is a picture of Peter Cooper, looking strikingly like the illustrations of Oom Pau Krüger, surmounted by the sentiment "BE STRONG: BE COURAGEOUS," and bounded at the left is a hutther in refer Copper, lookaring strikingly like the illustrations of Oom Pau Krüger, surmounted by the sentiment "BE STRONG; BE COURAGEOUS," and bounded below by this quotation from one of Mr. Cooper's speeches; "National Prosperity cannot be restored by enforcing idleness on a large portion of the people." On the right hand side Samuel F. Cary's picture is presented beneath "THE LORD IS WITH THE RIGHT" and above a quotation from his own words, "No nation can exist with an untaxed monopoly in its midst." On the reverse side is the National ticket and the Greenback State ticket consisting of Richard Montgomery Griffin for Governor, Marcena M. Dickinson for Lieutenant-Governor, Marcena M. Dickinson for Associate Judge of the Court of Appeals, Abraham J. Cuddeback for Canal Commissioner and John W. Crump for Inspector of State Prisons. There are also some Greenback arguments in small type and a battle song to the tune of "Hold the Fort" of a nature to suggest that at least there has been no deterioration in the present-day political poetry. The first stanza is:

Hark! the bugle note is sounding Over all the land. See! the people forth are rushing— Oh! the charge is grand."

over to the political organization now centring at that point, as a model for a campaign docu-ment after the Kansas City Convention, should that body head its platform with a Free Silver plank which could be recognized as the progeny of the 1876 Greenback movement for the de-

COMING DOOM OF CHINA

PROP. M'GEE ON THE BATTLE OF THE WHITE AND THE YELLOW.

Civilization Certain, He Declares, to Over throw the Empire, Whatever May Be the Result of the Boxer Troubles-Inferiority of the Chinese Race and Its Evolution. WASHINGTON, June 30 .- Prof. W. J. McGee, who is in charge of the Bureau of American Ethnology of the Smithsonian Institution, said in the course of an interview this week on the subject of the Chinaman and the present difficulties in China:

"Aside from any temporary success or fallure that may come to the arms of the Boxers, there can be but one result of the present disturbances so far as the Chinaman himself is concerned. In his attempt to drive out the foreign devil he is opposing a power greater than the combined fleets and armies of the Powers themselves. He is acting in opposition to the same power that is urging these Powers on. And he must fail.

"The Chinaman is opposed to progress. He must progress. He wants to do as his father did, to live as his father lived; he cannot do as his father did, nor can he live as his father lived. Call it criminal aggression, call it evolution, call it what you will, but as surely as death follows life, as surely as the waters run down to the seas, so surely must the strong man triumph over the weak, so surely must the weaker civilization and the inferior man go down in the greatest of all struggles, the race of the races.

"The better to realise just why the China-"The better to realize just why the Chinaman must and will follow this law and eventually go under, it is better, perhaps, to go back a little. There is much adentific basis for the belief that all mankind was not begotten of a common ancestry, that one mated pair were not the parents of the white, or European races; the yellow, or Asiatic races; the red, or American races; and the black, or African races, On the contrary, it is probable that they were evolved in point of time in the order named, the white man having come first into the world, the yellow man second, the red man third and the black man last. Measured by almost any standard that can be applied, this classification holds.

the vellow man second, the red man third and the black man last. Measured by almost any standard that can be applied, this classification holds.

"Now, man, as we know, starts far down in the scale, both physically and intellectually. He ascends, slowly at first, but his movement is always upward. Through his senses the learns, and as these grow more acute or better evolved his brain grows larger. The longer any race continues on the earth, other things being equal, the greater the evolution, the bigger the brain, the stronger the muscle, the longer the life and the better the man. A mixing of the peoples, brought about first by war, afterward through peace, is beneficial.

"With greater perfection of the arts and means of communication and with quicker mixing the civilization seems to become cumulative. It has been thus with the white man. His race is the oldest, he is furthest evolved. His brain is the largest in the world; his body is the strongest among men and the combination between brain and body is finer in him than in other men. It is needless to say that he knows more, can learn faster and can do more in a day than his nearest competitor, the yellow man. His life is far longer and his constitution is immeasurably stronger. In the qualities of which I speak, the qualities indispensable to individual and national great ness, the English people are ahead of any other European nation, while the people of the United

ness, the English people are ahead of any other European nation, while the people of the United States lead the world. States lead the world.

"Since their creation the Chinese, the Indians and the negroes have been progressing. With the Chinamen as with other men this progress through its first stages has been slow. In consequence he is to-day a small-skulled and small-brained man. Physically he is small because almost perpetual peace has left him alone to multiply. He is one of the most perfect of machines, but that portion of him that thinks, that originates, that plans and invents, is lacking.

"Left alone, his race in time would evolve "Left alone, his race in time would evolve the left alone, his race in time would evolve "Left alone, his race in time would evolve a high civilization. Internal wars and famine would eventually kill out the weaker and more peaceful. A higher and still higher state of civilization would come about; for nothing that is good dies. In his attempt to imitate his father he would do better than his father has done. The brain of the best Chinamen would continue to grow larger; the weaker brained, weaker muscled men would continue to die. "But the Empire must die and the presentaday Chinaman must pass away. His race has mixed too little, has progressed too slowly. It must mix quicker, grow quicker, or perish; for the mixed peoples and the strong peoples will inherit the earth. The chance will not and can not be given the Chinaman to work out his salvation alone."

"Why not?" was asked.

"I am not discussing the question in its ethical phases," said Prof. McGee. "In the struggle of mankind the right to hold is the might to hold. No Chinese wall can be built round the Empire unless back of it there stands a man superior to the one who would climb over it. If the wall was there we would ind nen

man superior to the one who would cli it. If the wall was there we would it

of greater muscle, of greater brain and of greater skill pressing against it. These men are actuated by the same instincts and the same desires that have ever dominated the human race. The white man is stronger, hardier, abler and more fit in every way than the man behind the wall. He has a third more brain than the man behind the wall, way than the man behind the wall, with brain and muscle combined he can accomplish from two to ten times as much; he will live thirty years and the man on the inside will only live twenty-three. There is needed for him only the incentive of advancement and gain and he will break down the wall. As we all know that lies within. And in he must go and will.

Frof. McGee was asked whether there was hope for the Chinaman if he adapted himself to progressive methods, and whether the road to his salvation lay through Christianity.

In the world's economy, was the reply, there is a place for the Chinaman as there is for the Indian and the negro. We have seen how contact with the world's strongest civilization has affected the Indian. So much for eventualities. It is through the sweat to perpetuate his race. He must be taught to work that the Chinaman can hope longest to perpetuate his race. He must be taught to work the the home and in the mill, how to dig in the most and toll in the factories. He must go to work that the Chinaman can hope longest to work in the same and toll in the factories, he must go to work that the chinaman can hope longest to work in the same and toll in the factories, he must go to work the most and toll in the factories, he must go to work the most and toll in the factories, he must go to work the most and toll in the factories, he must go to work the most and toll in the factories, he must go to work the most and toll in the factories, he must go to work the most and toll in the factories, he must go to the factories he mus

and the American will seek and find a higher plane of employment.

"From the Chinaman militant there is little to fear. A low-grade man makes a low-grade fighter. The personnel of an army is what counts. Before the Chinese soldier comes up to the plane of our present American volunteer the white race will have covered the earth."

It was suggested that the recent history of the Japanese showed what the Chinaman might do if a fighting spirit is aroused in him.

"Ah!" said Prof. McGee. "it is right there that you are reckoning without your host. The Chinaman has not the brain, the Jap has. It is not generally known that in proportion to his size and weight the Japanese has the largest brain among men. In point of absolute fact the weight of the American's brain is greatest among men, but relatively that of the Jap is greatest. The Chinaman must grow in both body and brain. The Jap is just now developing his body by work. When it grows up to his brain the Japanese will beer very close scrutiny as an all-round man.